

the careful examination of the structure and the demonstration of its unity. He divides the poem into four parts: an "introductory stage" (i.-xxvii.), and three cycles, which begin with Christmas-tide (xxviii.-lxxvii., lxxviii.-ciii., civ.-cxxxix.). His proof is interesting and conclusive, but it is too long to be given here. In view of what we have, Mr. Davidson's book needs an apology for its existence. He ignores Mr. Geming's results, and interprets the poem in the old way, bit by bit; but he says nothing that has not been said, in substance, more than once already. The introduction on the "decay and restoration of faith" would make a good article by itself, but it is not a justification for an entire book. His only excuse is his desire to prove that *In Memoriam* is a "world-poem," fit to rank with the *Divina Commedia*. He endeavours to show that it lies "in chief current of the world's thought" by a goodly array of parallel passages. Much learning is displayed. The "parallel passages" are nearly all new and illustrate the poem. They are taken from the most remote sources: *S. Bonaventura*, *The Edda*, *Omar Khayyain* meet the eye on turning a few pages at random. But such an effort, however satisfactory it may have been to the author, can hardly raise the poet higher in the estimation of his faithful friends.

One cheering inference can be drawn from this production of explanatory and critical works on Tennyson: his works are being more widely read and more thoroughly studied. The age can have no more hopeful sign.

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